

general advocates holding the arch to the bottom of the index, on the third phalanx, to obtain a greater sound performance at the price of a low effort. In Ecuador, music education generally consists of conservatories and music colleges, in which three levels of learning were divided into initial, technical for schools and technological for conservatories.

Key words: *violin, education, learning, level.*

UDC 378:37.011.3-051:78:78.031.4

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DOI 10.24139/2312-5993/2020.09/487-500

METHODOLOGICAL PREPARATION OF FUTURE MUSICAL ART TEACHERS FOR SCHOOLCHILDREN'S NATIONAL CULTURE FORMATION BY MEANS OF FOLK-SONG CREATIVITY

The aim of the article is to highlight the key positions of planning the process of methodological training of future musical art teachers, which provides a step-by-step acquaintance with the effective methodological tools for the formation of national culture of schoolchildren by means of folk-song creativity. The study was conducted using the methods of theoretical analysis, induction, modeling of pedagogical situations, generalization of theoretical and methodological recommendations. The research devoted to the formation of methodological and ethnocultural competences of future musical art teachers in the context of practice-oriented activity are analyzed. The algorithm of methodological preparation of students for schoolchildren's national culture formation is defined. The gradual acquaintance of students with a set of methods aimed at involving schoolchildren in folk-song creativity is substantiated.

Key words: *methodological preparation, musical art, national culture, folk-song creativity.*

Introduction. Professional training of future musical art teachers is always focused on a certain direction of the educational process. This is due to the multi-vector nature of future music-pedagogical activity, when one person combines a musician-performer, composer, choirmaster, art critic, and most importantly – a teacher who is ready to apply the experience gained during training in his/her future pedagogical activity. Preparation of future musical art teachers for the formation of schoolchildren's national culture is a complex process that involves knowledge of the history of cultural development of their people, assimilation and performance of musical works that reflect the worldview values of the people, understanding the artistic-intonational features of folk melodies. However, without the internal need to pass on the cultural heritage of their people to the next generation, without awareness of effective methods and techniques of forming the national culture of schoolchildren at music lessons, all the experience remains unused. In the process of acquainting students with the methods of teaching musical art lessons at school, there is a transformation of professional

knowledge and performance skills into pedagogical competences, which are aimed at finding effective ways to involve schoolchildren in music culture. That is why the student's awareness of the peculiarities of the folk worldview, which is engraved in folk-song creativity, from a holistic understanding of the picture of national cultural heritage, depends on his ability to apply the acquired knowledge in practice. Unfortunately, with a fairly full disclosure of issues devoted to the methodological training of students at music-pedagogical faculties, the problem of training future musical art teachers to form a national culture of schoolchildren did not receive proper consideration in theoretical and methodological studies.

Analysis of relevant research. Conducting analysis of scientific research, it should be noted that for a more complete disclosure of the above problem, the works of two areas were considered: the first, devoted to the preparation of future musical art teachers to work in general secondary education institutions; features of the formation of national culture of students while studying at music-pedagogical faculties. The second is to highlight the problems related to the formation of national culture of schoolchildren at musical art lessons, their involvement in the achievements of folk-song creativity. Thus, the methodological basis was the study of theory and practice of methodological training of future musical art teachers and formation of pedagogical experience in the process of pedagogical practice (I. Bodnaruk, I. Dikun, Ye. Provorova); formation of national culture, ethnopedagogical competences and problems of ethnocultural training of future musical art teachers (N. Holubytska, Xu Jiayu, Lu Baowen, L. Soliar, O. Tkachenko, Wu Yifang, Zhang Ying, Zhang Yu, Zhou Qian); methodological aspects of involving schoolchildren in national traditions, musical folklore, folk-song creativity (N. Batiuk, O. Lobova, M. Martyniuk, J. Poberezhna, I. Yehorova and others).

Aim of the study is to highlight the key positions of planning methodological training of future musical art teachers, which provides acquaintance with effective methods of forming the national culture of schoolchildren by means of folk-song creativity.

Research Methods. To achieve the aim of the study the following research methods were used: 1) theoretical analysis of scientific and scientific-methodological sources, which will determine the main directions of methodological and practical-pedagogical training of students of music-pedagogical faculties; 2) content analysis of existing experience in the formation of ethnocultural competences of future musical art teachers; 3) induction – to identify causal links between the choice of certain pedagogical tools and obtaining the desired result; 4) modeling of pedagogical situations –

for definition of effective methods of future teachers preparation for schoolchildren's national culture formation; 5) generalization of theoretical and methodological recommendations, which will determine the stages of acquaintance of students with a set of effective methods of forming schoolchildren's national culture.

Results. The problem of methodological training of future musical art teachers is that mastering the theoretical material at lectures and seminars, acquiring performing skills, arranging musical works, participating in various festivals and competitions, the student seeks self-realization, primarily as a musician and a performer. Awareness of one's own professional development as a teacher does not happen immediately and depends on many factors, including individual psychological readiness to teach others and disseminate experience, confidence in acquired professional competences and personal potential, understanding of social significance of pedagogical activities and internal procedural-content motives. The quality of pedagogical activity of a future teacher is directly related to his worldview, level of aesthetic and spiritual development, intelligence, desire to improve his/her pedagogical skills.

Let's consider the main aspects of methodological training of students based on modern music pedagogy and the process of developing the ability of future musical art teachers to influence the cultural level of students, in particular their positive attitude to the achievements of national culture.

In modern scientific research of T. Bodrova, N. Huzii, Ye. Provorova devoted to methodological preparation of future teachers, in particular of musical art, efficiency of application of the praxeological approach as an effective factor of improvement of practical and pedagogical activity is recognized. Its implementation requires special efforts, appropriate conditions and methods in order to encourage students to actively learn about their profession. As T. Bodrova notes, there is a "sensory-practical interaction of man with the world, which can be understood only as a socially significant work in which self-realization of the individual has a cultural and historical meaning" (Bodrova, 2015). From the same position considers the methodological training of future musical art teachers Ye. Provorova, defining it as: "the process of music-pedagogical training aimed at mastering methodological knowledge, experience, practical skills in music education, and the result is methodological preparedness". The author notes that methodological training is a complex systemic integrated formation, which provides an organic connection and interpenetration of the following areas of training: psychological-pedagogical, poly-artistic, music-theoretical, music-performing, practical-pedagogical and research (Provorova, 2018). However, to

reveal the problem of our study, it is important to highlight not only the essence of methodological training, but also the forms and methods of work proposed by the authors for its implementation. In her dissertation, Ye. Provorova proposes problem-situational methods that activate the mechanisms that cause in the individual the emotional state inherent in problem situations, when there is an emotionally conscious assimilation of moral values. In order to correlate emotions embedded in a musical work with the person's own emotions, the author proposes a method of correlation and regulation of emotional states. Of particular importance for the creation of the "moment of formation" of the teacher's personality are suggestive methods that activate the mechanisms of self-organization, influencing the change of his/her values and professional aspirations. To reinforce the emotional perception of a piece of music, the author proposes to use the method of internal intonation, which at the subconscious level deepens the emotional and sensory experience of the student. An important aspect of methodological training is the ability of students to deeply comprehend their own pedagogical activities, which helps to activate the method of reflexive analysis (Provorova, 2018, p. 327). T. Bodrova, considering methodological training from the standpoint of praxeological approach, defines it in particular as "a set of educational levers in the system "teacher – student – students" aimed at forming methodological knowledge, skills, axiological attitudes and personal qualities of future musical art teachers" (Bodrova, 2015). The author notes that methodological training should be in constant development in accordance with the laws of concentricity. Proposing selection of praxeological levers for optimizing the methodological training of future musical art teachers, the researcher suggests applying an appropriate set of educational tasks-situations; introducing of problem situations of different types, depending on the set methodological task; application of algorithmic and heuristic schemes to stimulate learning productivity; implementation of pedagogical (methodological) support in the process of mastering professional disciplines by students (Bodrova, 2015, p. 11).

The result of methodological training is methodological preparedness, which scientists define as a rationally organized productive musical-pedagogical and methodological activity, the quality of which is determined by: a conscious choice of forms, means, methods of work; clear definition of evaluation criteria to obtain the desired result; programming of stages of activity which is shown in optimum execution of the conceived decisions (efficiency, self-organization of time, taking into account psychological and pedagogical factors). No less important are the professional and personal qualities of the future teacher, his supra-individual resources, creative potential, pedagogical abilities, attitudes,

values and worldviews (Provorova, 2018, p.62). An effective area of methodological training is the direct work of students as music teachers. In the process of pedagogical practice there is an opportunity to test the methods and techniques learned during training, evaluate their effectiveness, self-assess their own pedagogical skills, critically evaluate the choice of methods, analyze successful and unsuccessful decisions to design a lesson. That is why most researchers divide methodological training into methodological-theoretical and methodological-practical, the combination of which contributes to the formation of methodological competences. I. Bodnaruk defines methodological training as “an educational process that provides students with mastery of basic methods and techniques of organizing musical and educational work with students” (Bodnaruk, 2016, p. 78). The author believes that the discipline that can integrate all the knowledge, skills and abilities acquired by students during training is “Theory and methods of music education”. Agreeing with this opinion, we believe that the process of understanding students’ knowledge of national culture, which they have partially mastered in various humanities disciplines, music history, music performance disciplines (choral class, vocal class, instrument playing), occurs during the development, design and implementation of lessons aimed at forming the national culture of schoolchildren. There is a kind of self-analysis of methodological and professional competences, from the moment “what I know about it” – “whether I can get schoolchildren interested” – “whether I can perform a piece of music” – “how best to plan a lesson” – “what methods and tasks will help achieve the desired result”. All this encourages the student to carefully search for information, its critical analysis, establishment of interdisciplinary links, the combination of individual elements of the selected cultural phenomenon into a single whole. Of paramount importance for such a comprehensive study of the material is properly organized by the teacher students’ independent work. Scientists distinguish three levels of independent work: “reproductive, reconstructive and creative” (Bodnaruk, 2016, p. 79). Focusing on certain levels, methodological preparation of students for the formation of national culture of schoolchildren by means of folk-song creativity should be carried out in three directions: work with scientific sources that study specific phenomena of national culture and its impact on personal development (spiritual, moral, artistic and aesthetic, etc.); selection and systematization of musical material; creative design of musical art lessons with a selection of effective (innovative) forms, methods and techniques. As methodological preparation is connected with acquaintance of students with song creativity of the people, search of ways of involving pupils in the field of folklore which, today, is

not popular among youth, accordingly, the tasks for independent work should be of problem-searching, creative-innovative, cognitive-integrative, modern-informational and practice-oriented character. For example, we can offer the following tasks:

- to search for a folk song of a certain region of the country and, having studied the history of its appearance, to create an artistic-dramatic story in which the poetry of the word, the emotional performance of the work and vivid imagery are organically combined;

- to find additional information to the selected folk song, which relates to certain features of performance, means of musical expression, features of its performance in different regions of the country, modernization of the text, genre specifics;

- to study the process of transformation of a certain folk song (or several songs) from its original version of performance and ritual purpose to modern arrangements of professional composers and variations of concert and stage performance;

- to reveal the artistic-figurative, sometimes symbolic meaning of the folk song by means of associative connections, analogies between the past and the present events, human experiences, etc.

- to trace the process of mastering the richness of folk songs, the powerful infusion of folk melodies during the development and formation of national schools of composition, which combined in their work national musical traditions and achievements of the European musical culture.

It is common knowledge that planning musical art lessons, the teacher implements the purpose and objectives of the current program approved by the Ministry of Education and Science of Ukraine, defined as “formation of students’ musical culture, a set of key, subject and interdisciplinary competences in the perception and interpretation of Ukrainian and world music culture” (*Curriculum for secondary schools “Art, grades 5-9”, 2017, p. 4*). In view of the above, the methodological preparation of the future musical art teacher for the formation of schoolchildren’s national culture should focus on the national-cultural context, which is thoroughly reflected in the content of the curriculum. For a qualified choice of students, among a large number of ethnocultural sources that will meet the purpose, educational, upbringing and developmental objectives of the lesson, age, perception of students, musical abilities, etc., it is necessary to have formed ethnopedagogical competences. In fact, the methodological preparation of students for the formation of national culture of schoolchildren should be based on already formed ethnocultural and ethnopedagogical competences.

H. Filipchuk emphasizes the relationship between pedagogical skills and ethnocultural competences of teachers, noting: “the ethnocultural component of modern education is concentrated primarily in works of art, folk traditions, customs, national values, is a condition for professional development of teachers who are carriers and repeaters of ethnic culture” (Filipchuk, 2013). The high level of pedagogical skills, in our study of the methodological training of future musical art teachers, allows to professionally interpret folk-song creativity, transfer cultural information, identify the value potential of the national culture.

Scholars consider ethnocultural foundations of modern education as a necessary basis for the existence of a democratic and humane civil society, which can be built only with the developed ethnic competence of all citizens of the state, as ethnocultural competence outlines the orientation of the individual to knowledge of material sphere, spiritual activity, mental and ethno-psychological characteristics of people, which is an important factor in relations with “other” cultures” (Filipchuk, 2013, p. 7).

S. Tushulina, who combines pedagogical culture with the ethnic culture of the teacher in the general concept of “ethnopedagogical culture of the teacher”, expresses a similar opinion, defining it as a complex personal quality, which includes moral and ethical orientation of consciousness, ability to cultural identification and self-esteem of the own level of ethnopedagogical activity” (Tushilina, 2006). The main manifestations of ethnopedagogical competence of a teacher, according to the author, are: professional education, mastery of ethnopedagogical technologies, moral and mental upbringing, presence in interaction with students of a humanistic dominant (Tushilina, 2006).

It should be noted that in recent years in the scientific discourse related to musical and pedagogical training of future musical art teachers there have appeared studies on the formation of ethnopedagogical culture, ethnopedagogical, ethnocultural and intercultural competences, development of national cultural traditions of the world in the practice of studying various disciplines. In accordance with the aim of our study, we think it is expedient to review methodological aspects of future musical art teachers professional training, proposed by the authors, in the above positions.

In U Ifan’s methodological recommendations devoted to mastering by students of music-pedagogical faculties of basic multicultural competences, special attention is paid to the methodology of using pedagogical potential of folklore. The process of formation of multicultural competence is considered taking into account the cultural diversity of multinational states. As a result of the special course offered by the author, students had to be aware of the

pedagogical potential of national culture, in particular the influence of folklore on the cultural development of the individual; navigate the range of ethnocultural and ethno-artistic competences of a music teacher; independently determine ways and methods of improving their own ethnocultural and multicultural competences, analyze folklore material (specifics, patterns of development, way of life, artistic-aesthetic influence), be able to apply interactive methods in the process of involving students in folk musical art (U Ifan, 2011). It is interesting to review the proposed methods, which allowed to achieve these goals. The basis of the methodological tools were the so-called simulation methods, namely: non-game simulation methods (case study, solving practical problems, development or modification of scenarios, incident review) and game simulation methods (role and business games, modeling teacher activities in class) (U Ifan, 2011, p. 239).

Given that in our study the main means of forming the national culture of schoolchildren is folk-song creativity, we'll consider modern works, which highlight the processes of ethnopedagogical culture formation of future musical art teachers during choral and vocal classes. Thus, N. Holubyt'ska proposed to carry out vocal and choral training based on the principles of folk pedagogy. To implement the system of values of Ukrainian folk pedagogy, the author proposes to use musical folklore and national music as a basis in the process of teaching professional courses; to use the means of Ukrainian ethnomusical pedagogy during the selection of vocal and choral exercises, short chants and elements of longer melodies of Ukrainian folk songs; to work out various technical difficulties on the material of musical phrases and sentences from the works of Ukrainian composers (Holubyt'ska, 2019, p. 8). Agreeing with the opinion of N. Holubyt'ska, we believe that use of folk-song creativity in the process of vocal and choral classes not only as a repertoire, but also as a material for vocal practice contributes to the enrichment of the intonation and art fund of future teachers of music. A significant number of researchers note that development of ethnically similar melodies, artistic images of which preserve the worldview of the people, its spiritual and moral priorities, has a beneficial effect on the development of musical abilities and personal awareness of one's own national identity. It is important that the above-described vocal and choral performance experience is further used by the future musical art teacher in the process of vocal and choral activities with schoolchildren. Such extrapolation of experience is possible under certain conditions, namely: professional and psychological readiness to introduce worldview and moral values of the people by means of folk-song creativity;

ability to find common and different characteristics in different genres of folk music; knowledge of methods and means of artistic communication; ability to select appropriate methodological tools, integrating general pedagogical methods with methods of art teaching, in the process of involving students in the creation of various interpretations of both folk songs and works of modern national musical art.

An interesting experience of involving future musical art teachers in the ethno-mental traditions of the people in the process of preparation in the piano class describes O. Rebrova. Based on the principle of integration of education, the author notes: “not only folklore and folk art have mental characteristics, but also the composer’s work, as the composer is the bearer of a particular ethnic group, its cultural, artistic, musical traditions” (Rebrova, 2007, p. 65). The scientist proposes to involve students in the national culture by “forming a figurative artistic and intonational representation of a certain musical style, composition school” (Rebrova, 2007, p. 65).

Xu Jiayu, studying the specifics and current trends of ethnocultural training of students at music-pedagogical faculties, identifies the following positions: mastering and understanding the components of spirituality, national educational ideals and material culture of the people; operation and application in practice of methods and means of ethno-musical pedagogy; ability to represent and broadcast their culture in a diverse environment of world ethnic cultures; implementation of professional activities taking into account the multicultural educational environment (Xu Jiayu, 2017). It should be noted that methods, proposed by the author, were aimed at forming a professional component of ethnocultural training of future musical art teachers to work with schoolchildren. Among them: a set of methods of improvisational processing of musical samples; figurative-demonstration methods that provide artistic illustration of verbal explanations, musical colloquia and quizzes; groups of verbal and empirical methods; binary methods; method of comparing different interpretations of the work, analysis of means of expression and determination of ethnocultural potential (Xu Jiayu, 2017, p. 171).

Summarizing the scientific and pedagogical experience in the methodological preparation of future musical art teachers for the formation of national culture of schoolchildren, we note that this is a multifaceted and complex process that requires introduction of a set of systemic changes in the educational process at music-pedagogical faculties. First, curricula must have a national and cultural core, which would be based on the national artistic and intonation mentality. As a rule, this content parameter is reflected in special

(elective) courses devoted to a certain cultural, ethnographic or folk music topic. However, it is necessary that such a context permeates all basic disciplines. For example, the course of harmony is usually based on the study of the laws of Western European music. Classes on the main musical instrument have great opportunities, where the teacher can include in the program for students works of Ukrainian composers, in particular contemporary ones. Secondly, the factor of mastering the intonation features of folk-song creativity in the vocal class, performing choral arrangements or creating interesting improvisations in ensemble work is of constructive importance. Folklore research activities of students can be of special importance in the process of their training. However, the unifying (core) discipline is “Methods of teaching music at school”, which is directly related to teaching practice. Thanks to these two areas of training, students have the opportunity to systematize the national and cultural content developed in other disciplines, to master integration mechanisms that will synthesize elements of culture, consider them in artistic integrity, learn to use as educational, upbringing and creative-developmental material in practical-pedagogical activity.

The process of methodological preparation of future musical art teachers for the formation of national culture of schoolchildren by means of folk-song creativity should be carried out systematically, in accordance with the goals and objectives. Let's consider the stages of acquaintance with effective methodological tools. At the first stage, it is expedient to introduce methods that will influence reorientation of students' training from the vector of development of national cultural achievements to the vector of pedagogical activity. There is a kind of transformation – from realization of “what do I know?” through understanding “why can I teach?” to the question “how to teach?” and motivation to find effective methodological tools for “how to teach to be interesting, modern and effective”. At the next stage, students should be acquainted with the methods used in various activities at music lessons (in the process of vocal and choral work, perception and analysis of musical works, acquaintance with music-theoretical material, etc.), however, their development should be aimed at revealing the ethnopedagogical and cultural potential of folk music and national art. At the third stage, students should get acquainted with methods that activate the emotional response in the process of perception of folk songs, affect the artistic, aesthetic, value and moral qualities of students. The fourth stage of methodological preparation of future musical art teachers for the formation of national culture of schoolchildren is to acquaint students with methods that will integrate, generalize, present educational material, create a single dramatic line of the lesson.

Conclusions. Thus, the theoretical analysis of scientific-pedagogical and methodological sources allowed to determine that the main aspects of methodological and practical-pedagogical training of students of music-pedagogical faculties are: active knowledge of students of their profession through the application of praxeological approach in teaching; awareness of the social significance of artistic-pedagogical activities; mastering methodological knowledge on the implementation of various areas of musical creativity (vocal, instrumental, musical-improvisational, choral, etc.). Methodological preparation is carried out in the process of using a set of methods by teachers that activate the mechanisms of thinking associated with solving problem situations, awareness of the value, artistic, aesthetic and emotional context of musical works, activation of emotional experience in the process of mastering musical material, comprehension of one's own practical and pedagogical aspirations; organization of practice-oriented independent work. Content analysis of the existing experience of ethnocultural training of future musical art teachers has shown that this issue is quite relevant and is considered by scientists as an integral component of general professional, including methodological training. The combination of the main aspects of methodological and multicultural training of future musical art teachers allowed to determine the directions of methodological training of musical art teachers for the formation of national culture of schoolchildren by means of folk-song creativity. These areas direct students' training to acquaintance with scientific sources that reveal specific phenomena of national culture and its impact on personal development; selection and systematization of musical material; creative design of music lessons with a selection of effective (innovative) forms, methods and techniques of music-pedagogical activity. In accordance with these areas, it is proposed to plan the process of acquainting students with a set of effective methods of forming the national culture of schoolchildren, which takes into account the main components of artistic-pedagogical activities of musical art teachers.

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Навчальна програма для загальноосвітніх навчальних закладів «Мистецтво. 5-9 класи».

Режим

доступу:

<https://mon.gov.ua/storage/app/media/zagalna%20serednya/programy-5-9-klas/onovlennya-12-2017/9-mistecztvo-5-9.docx>

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РЕЗЮМЕ

Чен Хань. Методическая подготовка будущих учителей музыкального искусства к формированию национальной культуры школьников средствами народно-песенного творчества.

Целью статьи является освещение ключевых позиций планирования процесса методической подготовки будущих учителей музыкального искусства, которая предусматривает поэтапное ознакомление с эффективным методическим инструментарием формирования национальной культуры школьников средствами народно-песенного творчества. Исследование выполнено с применением методов теоретического анализа, индукции, моделирования педагогических ситуаций, обобщения теоретических и методических рекомендаций. Проанализированы исследования, посвященные формированию методических и этнокультурных компетентностей будущих учителей музыкального искусства в контексте практико-ориентированной деятельности. Определен алгоритм методической подготовки студентов к формированию национальной культуры школьников. Обоснована поэтапность ознакомления студентов с комплексом методов, направленных на привлечение школьников к народно-песенному творчеству.

Ключевые слова: методическая подготовка, музыкальное искусство, национальная культура, народно-песенное творчество.

АНОТАЦІЯ

Чен Хань. Методична підготовка майбутніх учителів музичного мистецтва до формування національної культури школярів засобами народно-пісенної творчості.

Метою статті є висвітлення ключових позицій планування процесу методичної підготовки майбутніх учителів музичного мистецтва, яка передбачає поетапне ознайомлення з ефективним методичним інструментарієм формування національної культури школярів засобами народно-пісенної творчості.

У роботі здійснено теоретичний аналіз науково-педагогічної та методичної літератури, яка досліджує проблеми методичної, практико-педагогічної та етнокультурної підготовки студентів музично-педагогічних факультетів. Визначено напрями методичної підготовки учителів музичного мистецтва до формування національної культури школярів засобами народно-пісенної творчості, які спрямовують підготовку студентів на ознайомлення з науковими джерелами, що досліджують конкретні феномени національної культури та її вплив на розвиток особистості; відбір і систематизацію музичного матеріалу; творче проектування уроків музичного мистецтва з добром ефективних (інноваційних) форм, методів, та прийомів музично-педагогічної діяльності. Відповідно до означених напрямів, запропоновано поетапне ознайомлення студентів із комплексом дієвих методів формування національної культури школярів. Серед груп методів, з якими доцільно ознайомити студентів, виділено: методи, що сприяють переорієнтації навчання

студентів з вектору освоєння національних культурних здобутків у вектор педагогічної діяльності; методи, які застосовують у різних видах діяльності на уроках музичного мистецтва (хоровий спів, музично-ритмічна діяльність, слухання музичних творів, імпровізація, гра на музичних інструментах тощо), однак, їх опрацювання має бути спрямовано на розкриття етнопедагогічного й культурного потенціалу народного і національного мистецтва; методи, що спрямовані на активізацію емоційного відгуку учнів у процесі сприймання народно-пісенної творчості, на формування художньо-естетичних, ціннісних та моральних якостей учнів; методи, що дозволять інтегрувати, узагальнювати, презентувати опрацьований матеріал.

UDC 378.018.54.091.2:784.071.2](510+477)(043.3)

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DOI 10.24139/2312-5993/2020.09/500-512

DEVELOPMENT OF VOCAL TRADITIONS IN CHINA AND UKRAINE: HISTORICAL CONTEXT

The article reveals the features of vocal traditions development in China and Ukraine in the historical context. The stages of vocal traditions development in China and Ukraine are outlined. The essential characteristics of vocal traditions at each stage of development in the studied countries are defined. The comparative analysis of both vocal traditions enabled defining the main differences and the common features in the development of the studied phenomenon. The differences lie in the fact that Ukrainian vocal tradition has been constantly improving, while Chinese – has experienced periods of decline; in China the basis of vocal training is philosophical, while in Ukraine – spiritual. The common features include implementation of foreign experience in the content of vocal education and training of vocalists in various fields – academic and folk, as well as the spread of pop singing.

Key words: *vocal traditions, development, historical context, China, Ukraine.*

Introduction. China and Ukraine are the countries, where vocal art is traditionally highly valued, and training of highly qualified vocalists is one of the priorities for the development of higher music education.

Today, vocal art in China is far ahead of its theoretical understanding. Professional vocal training, its pedagogical support, performing abilities of students-vocalists and processes of their realization today have some contradictory pedagogical approaches that complicates organization of educational work in this sphere. In Ukraine, vocal training is constantly developing, taking into account the challenges of the XXI century.

In order to better understand the modern state of vocal training in both countries, we think it is necessary to study their vocal traditions in historical context.